

# American Art News

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## BUYS \$100,000 TAPESTRY.

Mr. Arthur Lehman, of 31 W. 56 St., has purchased from P. W. French & Co., 6 E. 56 St., a remarkable XV century golden Gothic tapestry, representing the Holy Family. The work, which is framed, measures only 52 by 54 inches; was used as an altar piece in a private chapel, and came from a Spanish noble family. St. Anne is shown with the Virgin, the infant Saviour and St. Joseph. She holds an open Bible while St. Joseph offers the infant a cluster of grapes, and in the left an apple. The virgin is seated under a canopy by the side of which is shown a landscape with buildings.

## DUVEENS THE BUYERS.

It has transpired that Gainsborough's famous picture of the "Mall of St. James Park," formerly owned by Sir Audley Dallas Neeld, whose sale to come to America was announced in Last week's ART NEWS, was bought by the Duveen Bros. They secured the picture through Thomas Agnew and Sons and it will be shown in their Galleries at 720 Fifth Ave. at the end of the month. Rumor has had it that various collectors were the real purchasers and the price is assumed to be in the neighborhood of \$250,000. The picture was painted in 1786, two years before Gainsborough's death. Comparing it to Watteau's "Embarquement pour Cythere" Sir William Armstrong in his standard work on Gainsborough says that it is the more beautiful. On the canvas 47 in. high by 57 in. wide, a group of women of fashion are shown walking down the Central Avenue near Carlton House; a figure to the left shows the artist sketching the scene while nearby are the heads of several cows. Hazlitt said that the canvas was "all emotion and in a flutter like a lady's fan."

## A HALS SOLD FOR \$175,000.

A bust portrait by Hals representing an aristocratic elderly Hollander in military costume with gorget of steel over which falls a lace collar has been sold by the Duveen Bros. to Mr. Henry Goldman, a banker of this city. It is said that this canvas has been in this country only a few days. It is illustrated and described in Dr. Bode's book on Hals.

## BARTLETT'S GROUP FOR WASH'N.

In May, it has been announced, Paul W. Bartlett's pediment group for the House wing of the National Capitol in Washington will be unveiled with appropriate ceremonies. In this group the central idea is "Peace Protecting Genius." The group is strictly American in conception; the artist having taken his types from the actual life of the nation, with the costumes of everyday.

## YOUNG ARTISTS COMPETITION.

It is announced that the theme for the competition of young decorators, to be held under the auspices of the Friends of Young Artists will be the ceiling decoration of a private library. The sketches in pure water-color, must not measure more than 15 by 18 inches. Works will be received April 4 and 5 at the studio of Mrs. Henry Payne Whitney, 8 W. 8th St. So popular has been the exhibition of Mrs. Whitney's sculptures, which was to have closed to-day, that it has been decided to extend it until Wednesday next.

## OMAHA BUYS 8 PICTURES.

Edward W. Redfield's "The Road to the River," valued at \$2,000; Prinett's "The Author," another \$2,000 canvas; Teyraud's "In the Berkshires," Mary Butler's "Beeches at Muckross Abbey," and four other oils have been purchased from the recent exhibit of the Omaha Society of Fine Arts by residents. Redfield's paintings now hangs in the Public Library.

## L. C. TIFFANY'S BIRTHDAY FETE.

Louis C. Tiffany gave recently, at the Tiffany Studios, 347 Madison Ave., a birthday fete to some 300 of his friends, which included a breakfast, masque and retrospective exhibition. J. Alden Weir, president of the Nat'l Academy made the opening speech. The masque, arranged by Mr. J. Linden Smith represented "The Quest of Beauty."

Mr. Paul Schulze of Chicago has bought Gardner Symons' "A Winter Afternoon."

## MR. FRICK'S NEW ART GALLERY.

Mr. Henry C. Frick is to add to his residence and art and picture gallery, between 70th and 71st Streets, a gallery for a collection of statuary. It will be a one and a half story building, similar to the art gallery and will occupy a 50-foot plot at 6-8 East 71st Street, adjoining that building, which was purchased by Mr. Frick last October. For this new gallery Mr. Frick's architects, Carrere & Hastings, have already made preliminary designs which conform to the general architectural features of the house and present art gallery.

## ART AT SAN DIEGO.

The Panama-California Exposition is undergoing important changes of exhibits, and

## MR. LAMBERT NOT SATISFIED.

In an interview, on his return to Paterson, Mr. Catholina Lambert stated to a Times correspondent that the \$590,420 realized from the sale of his paintings and sculptures by the American Art Association represented only a little more than half their value. He called attention to the fact that a large number of the examples were exceptionally large and unsuited to private collections and held that to be one of the reasons for the low prices.

The Boston Museum has purchased from the income of the Sarah Wyman Whitman Fund an important Viennese XIV Century picture, a "Marriage of St. Catherine."

## ANN'L MEETING OF THE MUSEUM.

At the annual meeting of the Metropolitan Museum on Monday, the reports showed the institution to be in good condition though as usual there is a deficiency in its running expenses. This amounted last year to \$115,831, while in 1914 it was \$162,183. The only money bequest of 1914 was the \$25,000 from John L. Cadwalder. The amount last year was greatly in excess excluding some large ones which are in litigation. The cost of the administration in 1915 was \$407,357, of which the city furnishes \$200,000. The trustees acknowledge the gifts of money from members amounting to \$32,200. On account of the war the expenses were decreased last year and fewer purchases were made. The library has been increased by 1,439 volumes and 4,970 photographs. The attendance was not as large as in the years when the Morgan and Altman collections were first placed on view. The following officers were re-elected: President, Robert W. de Forest; First Vice-President, Joseph H. Choate; Second Vice-President, Henry Walters; Honorary Librarian, William L. Andrews; Treasurer, Howard Mansfield, and Secretary, Henry W. Kent. The trustees elected for the term ending 1923 were V. Everet Macy, Henry C. Frick and John P. Johnson.

## ACQUISITIONS OF BAVARIAN MUS'N.

Of no less importance than the early Gothic "Annunciation," acquired last year by the Bavarian National Museum, has been the recent acquisition by the same institution of a seated figure of the Apostle James, more than life size. The figure is in wood, with traces of the original mounting by Hans Leininger. Another work of interest is a ceramic figure of St. John, the Evangelist, an Ingolstadt work of the 14th century.

## MEMORIALS OF EASTERN FRONT.

According to the Kunsthronik, in which the subject has been treated by Paul Clemens, specimens of late Gothic extending to the 16th century, as well as of late baroque, have been preserved. Notwithstanding the duration of warlike operations in the East, the destruction of important architectural memorials in Poland, Lithuania, and Courland has not been so extensive as had at first been feared. The preservation of architectural monuments to the east of Germany, is said to be regarded as equally important work, as that in the western portion of the scene of battle.

## DR. VON BODE'S BIRTHDAY.

The "expert," Dr. Wilhelm von Bode, was the recipient of many souvenirs on the occasion of his 70th birthday. Among those deserving special mention was a carefully prepared summary of all his works and treatises by Dr. Ignatz Beth, with a preface by M. J. Friedlander. Another souvenir was the special annual of Prussian art collections, by the directors of the National Ethnological and Archaeological museums.

## A WAR ALBUM.

Under the title "Wars of All Nations and Periods," G. Gilhofer and R. Ranschlögl of Vienna have issued a catalog of 8,000 numbers, including books, handbills and pictorial representations connected with wars, from the earliest periods up to the present date. This handy volume contains 386 pages.

## STOLEN "VIRGIN" IDENTIFIED.

A cable to the Times from Paris said that a few weeks ago there was talk of an alleged Murillo, said to have been stolen from a Belgian, recovered at Bordeaux when on being shipped to America.

It has just been discovered that the supposed Murillo—in reality a replica of the celebrated Spanish painter's "Virgin and Child," now in Rome—was stolen by the Germans in 1871 from a villa at Meudon, near Paris, where a part of Prince Frederick Charles' staff was quartered. The painting, which belonged to a local doctor, was sent into Germany. Its present possessor says he received it from an aunt, to whom it was given by an Italian monk.

The painting has been identified by a daughter of the doctor of Meudon from whom it was stolen.



MR. JOHN NORTH WILLYS

Wilhelm Funk

At the Reinhardt Galleries.

the installation of many of the better foreign collections shown at San Francisco. The art gallery in charge of Miss Maude D. Foster will have a number of new canvases later on, when transportation will have been resumed. The showing of the artists of Southern California will be better and more comprehensive than last year's.

## CLEVELAND ART SUITS.

The city law dept of Cleveland is bringing suit to test the legality of Hy. G. Keller's mural painting contract, and H. N. Matzen's sculpture contract with the City. The contracts are for works of the new city hall.

The "Fakirs" of the Art Students League are to give another costume dance at the Hotel Vanderbilt April 5, the proceeds to go to the fund for art students.

## DR. SIREN'S LECTURES.

Dr. Oswald Siren, Professor of the History of Art at the University of Stockholm delivered the first four lectures on Giotto on Monday at the Metropolitan Museum and a second one on Friday. The subject of the first lecture was the St. Francis frescoes Assisi and at the second the frescoes in the Arena Chapel at Padua. The attendances were so large that many had to be turned away.

## ART GALLERY IN TROUBLE.

A petition in bankruptcy has been filed against Charles Nelter, who with a partner, was established as the Rembrandt Galleries, 2172 Broadway, dealers in pictures and objects of art. The petition creditors were Nunnenbacher & Co., \$498; Ullman Manufacturing Company, \$158, and Albert E. Hickok, \$125.

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**CONN. ACADEMY ANNUAL SHOW.**

Hartford, Conn., Mar. 1, 1916.

The sixth annual exhibition of the Conn. Academy had so many contributions this year that the Wadsworth Atheneum Annex, where it is held, could not contain all and was forced to hang some of its accepted exhibits in two adjoining committee rooms. The quality of the work shown, however, does not impress one, as sufficiently high to justify the oft expressed contention of some of the Academy's officials that space should be granted the organization in the adjacent Morgan Memorial Museum.

As, for some years past, a number of the organizers and original members of the Academy are unrepresented—the strong work of such men as Robert Brandegee, Harold Green, Foster, Brabazon and Constant Z. Furryk is particularly missed—while the absence of work by such widely known Conn. men as Alden Weir, Dwight Tryon, Robert Vonnoh, Emil Carlsen, W. L. Carrigan, Hassam, Ranger, Metcalfe, et al., is conspicuous absence enough.

With a few exceptions, the paintings shown are of local significance only. In such company the Venetian fantasies of Gedrey Bunce shine with particular brilliance, the two contributions of the veteran painter (so recently painted as to be scarcely dry) being the product of his most gorgeously colorful vein. Bunce is now at work in his Hartford studio producing some great canvases, and his patriarchal interest in the Conn. organization is much valued.

The prizes this year have gone, contrary to the intention of those who planned the organization, to painters not resident in Conn. These prizes, however, are not bones of bitter contention, the two \$25 ones being likely to take the form of medals later. The winner of the chief prize, \$100, Wm. R. Derrick of N. Y., contributed an effective landscape, "Hollyhocks," a simply treated harmony in repressed rich greens not unlike certain canvases by the late Roger Donoho. The \$25 awards went to Jean Nutting Oliver of Boston and Guy C. Wiggins of N. Y., for the pictures "Ruth" and "A Blow from the Northwest" respectively.

George W. Lawlor's seated figure of the artist, Melbourne Hardwick, is one of the strongest of the portraits, although the portrait by Miss Helen Andrews of her father, if properly hung must have made an effective showing. Clara Mawre Norton's portrait entitled "My Mother in 1916," Margaret Fitzhugh Browne's portrait, Marion Boyd Allen's "John Orth" and her large self-portrait, James Goodwin McManus's portrait of a lady and C. N. Flagg's portrait of Jas. M. Thomson, are of varied interest as conservative and in certain cases conventional productions. Bernhard Gutman's group of portrait heads called "Two Creeds" and his "Breton Types" are notable for departure from the academic "setup" arrangement.

Charles C. Curran contributes one of the most attractive pictures, a composition of "Rhododendrons" in which appears a pretty head of a young woman. Gertrude Fiske's crouching nude, "Katherine" is effective in color and handling, but defective in drawing. Edith Barry's head of "Marie Jeanne" is ably treated and her picture called "The Boudoir" contains an interesting quality of

light. Frank Giddings contributes a broadly brushed study of the Bullfinch City Hall (which Hartford is in doubt about saving from demolition); Isaac H. Grant sends a simply treated landscape, "Corn Stacks"; Samuel Simpson a study of an "Oak Tree"; Adelaide Deming "Willows in Spring," and "Lillies and Larkspur"; Charles Reiffel, "Edge of the Village," F. Usher De Voll "The Great Canyon, N. Y.," Mary Nicholson MacCord a "Village Street."

The winter painters are much in evidence—Geo. F. Muendel's "Frozen In" is broadly handled; Russell Cheney and Stephen Wesley Macomber use the same title, "Winter Afternoon;" the latter has also a "Midwinter—Country Road;" Leith Ross's "Winter" is a New England one, Oscar Anderson's a Gloucester one. Rob. Emmett Owen paints "A Winter Morning" and Whitney M. Hubbard "A Winter Afternoon." Walter Nettleton's "Winter" is a "Bleak" one, and Charles Hudson's "Winter" is in the "Pine Woods."

The Springtime has many interpreters. A. Eden Jones shows a "tender" "Spring Mornning," Joseph H. Greenwood, "Signs of Spring," George R. Traylor a "Spring Song," Mabel B. English "Spring in the Hills," G. Victor Grinnell "Early Spring Snow," C. C. Mase "When Maples Bud," Adelaide Deming "Willows in Spring," and Mabel L. Coolidge "Early Spring."

The summer pictures are W. E. Norton's "Summer Afternoon," Mabel Coolidge's "June," George Thomson's "Oaks in Summer," Mary N. MacCord's "Sunny Garden" and E. McManus's "Farmington Hills." Autumn is shown in Ralph Hillbom's "The Last of the Gold," W. B. Green's "Autumn Glow," R. E. Owen's "Autumn on the Rippewam," Jean Paul Slusser's "October Woods," Alton S. Clark's "Lyme in Winter," and Daniel F. Wentworth's "November Evening." Matilda Browne's "Hay Wain," Robert Nisbet's "Leonard Pond," and Henry C. White's "Birches" are notable landscapes. Jane Peterson shows "The Pier," Carl Blenner a Fair Haven subject, and Everett L. Warner, a view of "Roadside Birches."

Other exhibitors are Marion Bullard, George M. Bruesthe, Marion Howard, E. W. Nicht, Frank De Haven, Robert F. Logan, R. M. Kimbel, Ralph McLellan, Elmer Hudson, M. L. Hudson, Julia Titworth, Alpheus Cole, Marion L. Poole, Oscar Gieherich, Frances A. Storrs, Gerret A. Beneker, Jean Barkyd, Roy Ketchum, C. A. Etherington, Ruel Crompton Tuttle, C. H. Freeman, Hester Miller, Durand Felten, Alice Worthington Ball, W. B. Closson, William J. Potter, Berta Perne, Harold Douglas, Alice Hirsh, Walden Broan, Leo F. Dorn, O. V. Hermann, Margaret Cooper, Mary L. Warren, John Mason, Ross W. Moffett, C. Biesel, Sarah W. Talcott, Marion Lokke, Berthe Perrie, James H. S. Conlon, Harriet R. Lumis, Ama Kokanssen, J. J. La Valley, Frank Kidder and Ralph N. Senecal.

**EXHIBITIONS NOW ON****El. Greco at Durand-Ruel's.**

Of more than usual importance and interest, is the exhibition of paintings by El Greco and that artist and his partner, Preboste, which is on at the Durand-Ruel Galleries, 12 E. 57 St., to Mar. 11. The five examples of El Greco, ranging in date from 1594 to a few years before the artist's death, in 1916, and thus permitting of a study of his variations of style, include two works of capital importance, an "Annunciation," dating from the period between 1594 to 1604 and a "Jesus in the House of Simon" of about 1610.

There is great beauty in the "Annunciation," in both the fires of the Virgin and the angel, and less of the mannerism that becomes more pronounced in the second canvas, which is, however, remarkable for its many qualities of style and characterization. A beautiful St. Catherine is in the master's latest manner, while the two pictures representing St. Francis of Assisi and but slightly variant, date from the earlier period to the later.

The series of heads made either by El Greco or his partner, Preboste, and showing the Saviour and the apostles, were executed for the Spanish convent and were later in a private collection in Seville. Particularly remarkable among them is the head of St. Matthew evidently by El Greco.

**Bakst at Scott & Fowle's.**

The remarkably vigorous, varied and often fantastically Oriental art of Leon Bakst, has been made somewhat familiar to the American public, by the displays at the Berlin Photographic Co., but the collection now shown at Scott & Fowles, containing a large amount of fresh material, is of great importance and interest. The large picture called "Terror Antiquas," which took a gold medal at the International Exhibition at Brussels in 1910, is a remark-

ably powerful composition and as comprehensive in the largeness of its grasp of objects animate and inanimate as a John Martin or a Thomas Cole, the central figure of Aphrodite suggesting somewhat the creations of Blake.

The portraits in black and white furnish a remarkably fine series in which are notably those of the "Doctor" and the French poet, Cocteau. Included among the very remarkable drawings, which show on how firm a superstructure all the artists stage and illustrative designs are based include a remarkable recumbent figure of a young woman, nude, which is, however, not over lovely, and a sleeping woman. As for the stage drawings they are an epitome of semi-barbaric Oriental art, powerful and fantastic, novel, always interesting and thoroughly Bakst, for the word Bakst has become the name of a style.

**Paintings of Japan at Ralston's.**

A brilliant series of paintings of Japanese scenes and life, by the Roumanian painter, Samys Mutzner, is on view at the Ralston Galleries, 567 Fifth Ave. There are scenes at the temples and in the tea-houses, in the gardens, under the cherry blossoms and wistaria, on the heights of Nagasaki, and at the corners and palace of Kyoto. Mr. Mutzner is a capable painter, a colorist of excellent quality and has a good eye for character. One of his most important works with several figures, of women, a child and a farmer "At the Stone Lantern," has something of the spirit of French XVIII century decorative painters and would make a fine subject for reproduction in tapestry. Two notable half nudes are the "Make-up" and the "Geisha" arranging her hair. The little girl with a sun umbrella called "O-Kiku-San" is delightful. There is fine character in the largely handled, "A Lady of the Court," while a capital study is of a Japanese woman on a "Windy Day." Interest in subject and execution is to be found on every hand. Mr. Mutzner, who is now in this country after a three years' stay in Japan, is making a display of one-half of his Japanese work in the city while the other half is being shown at Bucharest.

**Group Exhibit at Thumb Box Gallery**

There are action sketches and other noteworthy drawings and a large collection of new lithographs by George Bellows in an exhibition at the Thumb Box Gallery which is on to March 11. They cover a wide range of subjects—from a small town prayer meeting to a prize fight. His perception is keen, there is ever a delightful touch of humor and his method of attack is, as always, simple and direct. Edith M. Magonigle's contributions—Japanese in feeling—are admirable. She has good decorative sense and an imagination and interpretation of "Mimi," and a picture called "The Lily of Yedo," are among her works. Maurice Prendergast shows, among other new things, what is perhaps the Garden of Eden—a characteristically effective mosaic like pattern of colors. E. Dimock handles watercolor cleverly, in a group of impressions of east side life, the best of which is probably a glimpse of a fish market. "Mending Street"—an exquisite bit of color—and a group of figures on the beach are among the most interesting in a group of pastels by Wm. Glackens.

**Macdowell Club Show.**

An exhibition of works by ten painters and two sculptors is on at the Macdowell Club, 108 W. 55 St. to Mar. 12th, inclusive. Jane Peterson's direct colorful rendering of Gloucester scenes and her impression of a bit of L. C. Tiffany's garden at Oyster Bay. C. P. Gruppe's son, Emil, is represented by landscapes, full of atmosphere and pleasing in color and arrangement. Clara M. Norton's broadly treated portraits have a personal note and among those by Delos Palmer, Jr., one notes an representation of a sunny young girl which has the charm of momentariness. An adaption of a Chinese design is of interest in an over mantle by Agnes Street. Other painters represented are C. W. Ashley, H. E. O. Campbell, E. de Hoa Le Blanc, Maria Stone and Julia N. Wickham. Clara Hill's sculptures are charming. They include a replica of her stolen "Florentine Girl Reading." Katharine Underhill shows a strongly modeled pair of Belgian horses.

**Strong Work by D. Rice.**

One notes the incidentals, rather than the essentials of the art of Greco, Zuoloaga, other Spaniards—both ancient and modern—and of our own Henri, in eighteen striking characterizations of people which D. (Dorothy) Rice exhibited at the Folsom Galleries, 396 5th Ave. to March 3rd. However, there is an individual note too. Masculine brush work and an emotional quality are characteristics. The color is not good. Forms and color which add to the effectiveness of the figures are decidedly Greco-

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esque. Pilgrims at Lourdes, Spanish peasants, priests, nuns and portraits are shown—among the latter are depictions of the tenor, Diaz and of Raphael Sanchez. The artist proves her versatility by exhibiting as many sculptures as paintings.

**Koyetzu Screens at Arden Gallery.**

A loan display of seven important screens by Koyetzu now on at the Arden Gallery, 599 Fifth Ave., will be replaced by a number of others, by another Japanese master, Sotatsku Tawarya. The screens of Koyetzu have remarkable charm and are very artistic in handling. Particularly remarkable are the flower gardens under summer and winter aspects and the "wave screen." It is rare that the public has an opportunity of seeing examples of the great Japanese screen painters for collectors of such work are chary of making loans.

**Laces at Little Gallery.**

An antique Spanish lace robe, of exceptional beauty is one of the exhibits at the Little Gallery, 15 East 40th St., where there is an interesting collection of Spanish and Italian needle point and bobbin laces. It came from the estate of Countess Inella of Santa Fe, Spain, and was made a hundred and fifty years ago when Royal families had their own lace-makers. It is pure silk and in good condition. There are also beautiful pieces of Alencon, blondes, fillets, etc.

**The American Modernists Show.**

On March 13 will open The Forum Exhibition of Modern American Painters at The Anderson Galleries, Madison Avenue at Fortieth Street. The exhibition will be the largest of its kind ever held in this country. The Committee which has fathered the exhibition, and which has selected all of the paintings that are to be displayed, is composed of Mr. Willard Huntington Wright, Dr. Christian Brinton, Mr. Alfred Stieglitz, Dr. John Weichsel, Mr. W. H. de B. Nelson and Mr. Robert Henri. The Forum Exhibition is not a commercial undertaking, and the members have no interest in it other than a philanthropic one. There will be 200 paintings by about twenty artists.

**At the Gamut Club.**

An interesting group of nineteen paintings by women is at the Gamut Club, 69 West 46th St. to March 12th. "La Petite, or The Engagement Ring" by Elizabeth Watrous is an exquisite bit of color and a charming interpretation of young girlhood; Theresa Bernstein's contributions are colorful and full of movement. Clara Davidson, Isabel V. Cook, Harriette Bowdoin, and Clara Mamie Norton are also represented.

**Lafayette Loan Exhibition.**

A Lafayette Loan Exhibition for War Relief, was opened at the old Knickerbocker Club building, 319 Fifth Avenue last week, with a speech by Mr. Joseph H. Choate. The relics included those loaned by the French Government and the family to the Pana-Pacific Exposition. Besides the desk, chair, hat, sword, portfolio, busts of Washington and Franklin and French and American flags, are shown the Morse portrait from the City Hall.

Owing to an inadvertence, a Gensho Kusan scroll, in Mr. Bover's collection at the Salvar Studio, 12 E. 48 St., was alluded to as by Hokusai in last week's issue.

## PHILADELPHIA.

The display of sculpture at the 111th Annual Exhibition of the Pennsylvania Academy is perhaps more interesting from the point of view of originality, than the collection of paintings to be seen at the same time of a general degree of excellence, it is true, but of a conservative kind and almost entirely lacking the note of freshness one sees here and there among the marbles and bronzes that throng the corridors of the Academy.

One of the notable pieces exposed is Chester Beach's marble in high relief entitled "Cloud Forms," a work giving evidence of considerable power of original artistic conception combined with effective grouping of the figures and suggestive modeling of anatomical detail. A bronze figure, a little more than life size, by Edward F. Sanford, Sr., catalogued as "Hamadryad," had much of the influence of ancient Egyptian work, judging from the posing of the arms and legs and the costume recalling that of some of the temple statuary, although the subject of this work is a classical Greek myth. Edward McCartan's dancing figure "Spirit of the Woods," awarded the Widener Medal, while extremely well-modeled could not be said to record any new note of sculptural art. A group of three figures by Anna Coleman Ladd with the title "Peace Victorious" attracts attention by the novelty of the composition and the effective modeling of the partly-draped nudes. Paul Manship was represented by a carefully studied costumed statuette of "Salome" in the act of performing the famous dance of the Seven Veils with the head of the Saint lying in a platter at her feet, and Edith Barretto Parsons touched a note of humor with fine appreciation of infantile character in her little figure of "Turtle Baby." Numerous portraits appear, the most notable, from its life-like character and the distinction of the sitter being Charles Grafty's bust of Frank Duveneck. The character of a prominent local ecclesiastic was expressed very skillfully by Samuel Murray, in his bust of Archbishop Prendergast, and of Philadelphia's leading financier by Aurelius Ruzetti, in his bust of Edward T. Stotesbury, Esq.

The James B. Sword Exhibition at the Art Club open Feb. 25-March 12, is made up principally of landscapes and marines of moderate size with an occasional large picture as an accept in the middle of a wall group. Some of the best of these are views of Barnegat Bay at Sunset; also, near Jamestown, R. I., "The Road to the Fort," being an attractive smaller canvas. Mr. Sword was one of the founders of the Art Club and this exhibition is intended as a tribute to his memory.

The Artists' Masque of 1916 after many trials and tribulations, inevitable, of course, when so many different organizations take part, finally was performed with real artistic success at the Academy of Music on Feb. 22, and was followed by an equally brilliant Bal Masque in Horticultural Hall.

Credit for the constructive work of the production with the whole underlying costume color scheme and the arrangement of the stage setting is due to Mr. Leicester B. Holland, the author of the Scenario of the Masque. The stage was set as a Greek theatre with an altar in the center of the Pronaos where the processions and dances were performed. The costuming was mainly Cretan and Athenian, one group in purple peplums making a greatly admired stage picture. The leading role of "Ariadne" was gracefully sustained by Miss Beatrice Fox. The spectacle had as its finale a Labyrinthine Dance and an Orgiastic Revel trained and costumed by Miss Helen W. Henderson.

At the Samuel T. Freeman & Co. Art Galleries, there will be sold on March 6 and 7, the Marquis Collection of Oil Paintings, 108 in number, including, besides works attributed to distinguished foreign painters, some very good examples of well-known Americans. Eugene Castello.

## Edward I. Farmer

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**GREAT IMPORTANCE.**

## CHICAGO.

Twenty large mural paintings by Adolphe Mucha are on show at Moulton and Ricketts. There are compositions of the Slavic race. The city of Prague has arranged to erect a palace as a permanent gallery for them.

A special exhibition of the portrait of Abraham Lincoln painted from life by Jesse Atwood, notable as an early Philadelphia painter, is a feature at Young's Gallery. This portrait was made at Springfield in the latter part of 1860. Also, there is an assemblage of rare prints and engravings of Lincoln at this gallery, with other early prints, lithographs, drawings, and engravings of events connected with Lincoln.

At Ackermann's there is a collection of etchings of California by N. Brooker Mayhew.

Out of 645 prints submitted, 344 have been accepted by the Jury for the coming display at the Institute of the Chicago Society of Etchers.

The Institute is enriched, for an indefinite period, by the Edward E. Ayre's collection of Burgundian miniature paintings of the fifteenth century, illuminated scrolls, and ancient manuscripts.



PORTRAIT OF A MAN  
Goya

At the Ehrich Galleries.

The Chicago Society of Artists has made its annual award of a silver medal for the strength of a group of paintings by one artist in the annual show of Chicago paintings, to Wilson Irvine, for "Midsummer," "Amaranthine Days," "Woods's Pond," "April," "The Sheltering Elms."

The Mrs. Julius Rosenwald prize of \$200 for a painting to be given to the public schools of Chicago was awarded to Pauline Palmer for her picture, "The Sketch Class," done at Provincetown, Mass., and the Edward B. Butler prize of \$200 for one or two paintings to be given to the public schools for exhibitions in class rooms, to Victor Higgins for his "Town of Taos."

The Palette and Chisel Club is featuring paintings by Ben Blossom of the Norwegian country, and J. Bror Olsson-Nordfeldt is conspicuous this week, at Roullier's, in block-prints in colors.

At the Marshall Field Galleries, is a collection of watercolor pictures by Witold Gordon, a Polish artist. William R. Leigh's paintings of "great-west" scenery, are on at Thurber's. California landscapes are excellently reflected in paintings, by Marion Wachtel, now on exhibition at O'Brien's. H. Effa Webster.

The Copley Gallery of Boston publishes a most interesting pamphlet on "Little Known Early American Portrait Painters," which includes notes on and reproductions of portraits by Blackburn, Earl, Gullager, Feke, Johnston, Badger, Savage and Wadlaston. Mr. Frank W. Bayley, the author, is to be congratulated.

## BOSTON.

With the present Watercolor Club exhibition, the Boston Art Club must feel like the hen that hatched out the duck's eggs—a great deal doing with water as a medium. The invited guests of the organization are full of a lively and modern art spirit. W. J. Potter, Jane Peterson, Albert Sterner, Alice Schille, Charles W. Eaton, and others make the walls hum with color and esprit. Miss Schille's streets and tall buildings of the metropolis are convincing and interesting. Jane Peterson's canvases are gay, the water in one Gloucester sketch being so movingly portrayed that one visitor susceptible to mal de mer had to leave the gallery suddenly.

George H. Hallowell shows a distinguished group, luminous, and beautiful in color. Charles H. Woodbury (president of the Club) has a fine and impressive group of Caribbean Sea subjects. Lucy Conant shows a change of mood and harks to the lure of decorative design. Charles Hopkinson shows six examples of pure aquarelle. Sarah C. Sears has a decorative design on a large scale with flowers for motifs. A group of eight subjects by the late Ross Turner contains a number of good examples. Dodge MacKnight seems to travel far

## The Gorham Galleries

Announce a most important Exposition of the recent Decorative Art of Prominent American Sculptors March 20th to April 15th inclusive

delicacy and refinement. "Autumn on the Hill" and "Crescendo" are MacGilvary's most important examples; both pictures being nudes with the landscape as an accessory. The former picture has been purchased by a Providence collector. "The Gift Bearing Season" is a small canvas with semi-nude figures in robes of rich color. This canvas is also purchased to remain in Providence.

Other examples are "Fantastic Forest," "Sun After Shower," "In the Garden of Time (Variation No. 1)," and "Twilight and Silver Cloud." Mr. Mathewson's pictures are landscapes including "Flax Mill, Donegal, Ireland," "Matunuck Pasture" and "Garden at Gray Craig, Newport." The Donegal picture is especially popular with visitors to the gallery. It has a mood of loneliness heightened by the rainy sky. Other good examples of Mr. Mathewson's, several of which have been sold, are "Quai Vert, Bruges," "Market-Place, Candebe," "Apple and Pine," and "Nightfall."

The Prov. Art Club annual costume party occurs March 7th and will be "An Arabian Night." Mr. Wm. E. Brigham of the R. I. School of Design is planning settings and decorations and the affair promises to be a popular event. W. Alden Brown.

## ST. LOUIS.

On account of the great interest in the French and Belgian exhibition at the City Museum, a special night view was given on the evening of Feb. 23. The last week of the French exhibition was saddened by the death of Mr. Paul L. Snutsel, who, as a representative of the Belgian-French Art Commission, was assisting Mrs. Ethel Quinton Mason in the management of the collection. Mr. Snutsel was a native of Brussels, but had resided in America for the past twenty years.

The special attractions at the museum during March will be a collection of paintings by the Chicago Society of Artists and an exhibition of the work of the late Mary L. Macomber. Mr. John da Costa, the English portrait painter, has an interesting group of ten portraits on view at the museum. Mr. da Costa has achieved a deserved popularity for his portrayal of the charm of childhood.

The museum recently added to its collection of Egyptian antiquities a small but very interesting group of specimens, including a stele of the 18th dynasty, carved in low relief, from a tomb in Thebes; a large stone bowl, a mortar and pestle from Karnak, and a small ebony figure of the god Ptah, represented as a mummy and holding the papyrus sceptre in his hand. A number of fragments of Coptic textiles dating from the I to the X century were also acquired.

## CHINESE ANTIQUES

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## PROVIDENCE.

An exhibition of paintings by Norwood MacGilvary and Frank C. Mathewson of New York opened on Feb. 22nd at the Providence Art Club to continue to March 5th.

Mr. MacGilvary's canvases reveal an exceptionally poetic temperament. His subjects are landscapes treated in a romantic vein and paintings of the nude done with

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tures, sculptures, furniture, bibelots, etc.,  
will be given at the office of the AMERICAN  
ART NEWS, and also counsel as to the value  
of art works and the obtaining of the best  
"expert" opinion on the same. For these  
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posing or obtaining an idea of their value  
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of time, and, in many instances of unneces-  
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upon the value of art works for collectors  
and estates, for the purpose of insurance,  
sale, or more especially to determine  
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taxes are just and correct ones—and so  
often find that such former appraisals have  
been made by persons not qualified by ex-  
perience or knowledge of art quality or  
market values, with resultant deception and  
often overpayments of taxes, etc.—that we  
suggest to all collectors and executors the  
advisability of consulting our Bureau of  
Appraisal either in the first place or for  
revision of other appraisals. This Bureau is  
conducted by persons in every way qualified  
by experience and study of art works for  
many years, and especially of market values,  
both here and abroad; our appraisals are  
made without regard to anything but quality  
and values, and our charges are moderate—  
our chief desire being to save our patrons  
and the public from ignorant, needless and  
costly appraisal expenditure.

## ART SALE RECORDS.

Collectors, dealers and other interested  
are reminded that the first two numbers of  
Sales of the Year for 1915, in pamphlet form,  
are still on sale at the AMERICAN ART NEWS  
office, 15 East 40 St., at 25 cents each, post-  
age prepaid. No. 1, the Brayton Ives Col-  
lection of Prints, and No. 2, the Blakeslee  
and Duveen Pictures Sales. The first of  
the series for 1916, No. 3, the Reisinger,  
Andrews-Canfield, and the Catholina Lam-  
bert Picture Sales, will soon appear.

## THE RIGHT TO CRITICIZE.

A few seasons ago we contended,  
following an experience in having  
what we considered our fair and just  
criticism of some old pictures offered  
for sale in a public gallery and adver-  
tised in our columns and those of the  
dailies, condemned by the owners of  
the gallery—that the right to criticize  
is always permissible when an exhibi-  
tion is a public one. Our contention  
to this effect brought us at that time,  
the approval of both press and public.

While it is stated that the recent ban-  
ning of the art writer, Mr. Charles H.  
Caffin, from the Architectural League  
exhibition in the Fine Arts Galleries,  
on account, as was stated of his adverse  
criticism of the exhibition of last year,  
was not an official act of the League  
itself, and that organization is there-  
fore, and happily relieved from blame—  
we cannot but consider it as unfortun-  
ate that the incident occurred.

Although the Court of Appeals has  
just decided in the case of the dramatic  
critic of the Times vs. the Messrs.  
Shubert, that theatrical managers have  
the privilege of forbidding entrance to  
public performances in their theatres  
of dramatic critics, whose criticisms  
they may not like—this surprising de-  
cision does not, to our minds, affect  
the principle of the right to criticize  
public exhibitions. Hyper-sensitiveness  
to criticism which is often helpful, even  
if annoying is seemingly a regrettable  
element in the make-up of not only  
theatrical managers but of American  
artists and owners of exhibition gal-  
leries. Mr. Frederick S. Church, the  
veteran American artist, recently  
wrote us that, as a rule, he preferred  
the press criticisms of this work which  
made him angry for this anger only  
made him work the harder to refute  
his adverse critics, with his next pic-  
ture. A wise man is Church!

## CORRESPONDENCE

Editor American Art News:

Dear Sir:

What I meant to say, in my letter of  
August last, was: That knowledge of pic-  
tures cannot be obtained from books; that  
it is only by study of pictures themselves  
that you may learn them. Of course, the  
history of art is another matter, and falls  
within the true domain of the book.

The reason given why books cannot teach  
art is that the language is different. It  
might be nearer the mark to say, that art  
has no language, as we commonly use the  
word, but is more a telepathy, a communi-  
cation not framed in words. I am refer-  
ring to the manifestation evidenced by pic-  
tures and music; but the truth holds where  
the expression is in words. A line of Keats,  
like a master brush-stroke, may charm you  
with its, let us say, technique. But really  
what has stirred you is not the line, but the  
artist, the creator, carrying to you by means  
of the line, the mood, fancy, or emotion that  
stirred him. Somehow, over the line, you  
have touched hands—he with you. The line  
is only the ship, not the cargo. And so to  
repeat, you may learn art in pictures only  
by the study of them; you may learn art  
in literature only by the study of it. As  
well try to learn literature from pictures,  
as pictures from literature. Nevertheless,  
the art in them is much the same.

From the time that art first was men have  
asked, "What is art?" The question is  
hoary with age; definitions have been heap-  
ed, one on the other; but the elusive, beau-  
tiful thing has never been enmeshed with  
words.

Most frequently it is said, art is some-  
thing made by man for man, that moves his  
emotion, etc. Give every word its full  
weight, and what have you? Have you  
Inness, or the work of any one of half-a-

for a moment. Prove it by looking at an  
Inness, or the work of any one of half-a-  
dozen of our living American landscapists  
(and I, for one, believe them great); by  
losing yourself in music; by closing your  
eyes and seeing Keats' *Darien* and the *Paci-  
fic*; and then with the lights of your ap-  
preciation aflame, turn to your definition.  
Have the words told you what you have  
seen and heard, have they approached it?  
Are they—not so many husks?

Nor is emotion always the touchstone.  
Even if it were, how tell emotion in words?  
And if you cannot tell emotion, how can  
you go back of it, and tell the source? Great  
works of art have been passed by for long,  
even scorned; they gave out little or noth-  
ing to their generation. Many, that pro-  
duced emotion for a time, produce it no  
more. Were they art, when they produced  
it, and did they cease to be art, when they  
failed to produce it?

A lily grows in a field. The eastern sky  
is tender with the new day. These things  
are beautiful, they produce emotion; but  
they are not art. Man sees them, recreates  
them, and we have art. But note: It re-  
quires THE MAN. He gives out some-  
thing—something that was not in the lily or  
the sky. There is a short of chemistry  
here, a taking-on and giving-off. The man-  
ner of this giving-off, the style, the form of  
it, its power to please and awake, is what  
we call Art. Such as Fitzgerald's rendering  
of the Rubaiyat, for instance. This is about  
as close as we can get to it. Our definitions  
are only little utterings, gropings about, not  
the bright, brilliant things that the heart  
knows and feels; the messages one sends  
another across the world, through the cen-  
turies, regardless of nation or tongue.

It has occurred to me that we try to give  
too fixed and definite a character to art.  
The thing itself is so broad, varying, and  
adaptable, a most universal. We are prone  
to look at things with our own eyes, and  
declare that what is not discernible to us  
does not exist. I can well conceive of a  
savage art, and I can conceive of craftsman-  
ship, the mere doing of a thing, that is art.  
We know there are different grades of art;  
may there not be different kinds? I do not  
mean more difference in the mode of ex-  
pression, such as literature, music or paint-  
ing, but difference in the thing itself. It's  
a pretty far call, it is not, from the totem  
pole of a Siwash Indian to a morning by  
Corot? They are about as different as can  
be. But both are art.

What difference does it make, whether  
there be a definition or not? The important  
thing is not to define art, but to produce it,  
and to recognize it when it is produced.  
The latter is not always easy.

In art, as in some other things that give  
keenest human pleasure, love, for example  
—the intellect, with its preciseness, curiosi-  
ty, and knowingness, must play second fide-  
le.

Very truly yours,

S. L. Kingan.

Tucson, Arizona, Feb. 26, 1916.

## Says He Did Not Pass Upon the Stuart.

To Editor of AMERICAN ART NEWS.

Referring to your announcement, "A  
Stuart Washington Sold" in issue of Feb-  
ruary 26th, I have no knowledge of any  
Stuart portrait of Washington sold by the  
Holland Gallery and have never "passed  
upon" a Stuart Washington for the Holland  
Gallery.

Charles Henry Hart.

472 West End Avenue, New York, Feb.  
28, 1916.

[The ART NEWS stated what it be-  
lieved to be true and is pleased to pub-  
lish Mr. Hart's denial—Editor.]

## OBITUARY.

William E. Norton.

William Edward Norton, the well known  
marine painter, died Feb. 28 in the Flower  
Hospital at the age of 74. He was born in  
Boston, his father being a seafaring man,  
and in early life became an artist. After  
his majority he went to sea as a sailor for  
three years. From 1877 to 1882 he studied  
in Europe, becoming in Paris a pupil of  
Villon and Jacques de la Chevreuse.  
On his return to Boston he studied at the  
Lowell Institute under Inness. Later he  
made a second trip abroad. He exhibited  
at both the Paris Salon and at the Royal  
Academy in London, receiving an honora-  
ble mention at the first in 1895. His honors  
further included three gold medals in Bos-  
ton and the Osborne prize in 1905. Mr.  
Norton, whose studio was at 1931 Broad-  
way, was a member of the Salmagundi  
Club, Boston Art Club, and also an hono-  
rary member of the Blackheath (London)  
Art Club. He is survived by two daughters.

Emily H. Chamberlain.

Emily Hall Chamberlain, an artist and  
magazine illustrator of 77 Irving Place, died  
Monday in St. Luke's Hospital. Miss Cham-

berlain who made a specialty of drawing  
children had done much work for St. Nich-  
olas and the Youths' Companion. She was  
born in Shelby, Ohio, and studied art at the  
Pratt Institute in Brooklyn and also in  
Paris and London. She was a member of  
the National Arts Club and the Art Work-  
ers' Club for Women, and is survived by a  
mother and brother.

## Col. F. S. Hesselstine.

Col. Francis S. Hesselstine, lawyer, artist,  
traveler, orator, lecturer and poet, a veteran  
of the Civil War, died recently in Boston  
at the age of 83. It is stated of him that he  
was as capable as a painter as he was in  
legal and literary fields, and one of the  
most versatile men of the day.

## GODS AT LAI-YUAN &amp; CO'S.

Lai-Yuan & Co. (C. T. Loo) who are now  
permanently settled in their attractive Ori-  
ental galleries, at 557 Fifth Ave., have now  
on view their latest importation, consisting  
of two large stone carved figures—one a  
Avalokitesvara (or Kwanyin), over life-  
size, the other a Sakyamuni (or Buddha).  
The latter is most refined and simple in its  
expression of primitive art, while the for-  
mer has a nobility of expression rarely seen  
on stone sculpture. Both pieces come from



CHINESE BUDDHA

At Lai-Yuan & Co's.

Wu-ai Hsien (sub-prefecture) of Changteh  
Fu in the Honan Province.

Southeast of Wu-ai Hsien on the moun-  
tain Kou, there is a Temple called Pe-Sian-  
Dang or Northern Temple which was a sum-  
mer Palace of the Emperor Kao Quen of  
the Tsi Dynasty.

He received the title of "Kao Wang Tien  
Tse" after his death and he was immor-  
talized and buried in the Palace which thus  
changed into his Temple in ruins. The fig-  
ures were probably made during the tran-  
sition period of Chinese art. Among the  
decorative objects shown by the firm are  
some unusual specimens of Ming and other  
antique lacquer furniture of the finest work-  
manship and color. There are also on view  
notable collections of antique bronzes, pot-  
teries, porcelains and jades.

Mr. A. Preyer, of the Hague, who came  
over about six months ago and has visited  
all the Western cities, is in New York,  
where he came especially to attend the  
Catholina Lambert sale.

## LONDON LETTER.

February 24, 1916.

Special arrangements have been made by the Lord Mayor to show at the Mansion House the allegorical picture, "The Call to Humanity," painted by Mr. Percy Bigland, so that city workers may enjoy a view of this beautiful work. Humanity is symbolized by figures of a man and a woman, pilgrims of life's thorny path, which is illumined for them by the radiance of the Light of the World. The woman still holds in her hands baubles which represent the lure of earthly things and neither she nor her companion can quite resist the appeal which these make. Their eyes turn, however, to the heavenly glory and one knows that the two will follow where its light shall lead. Reproduction of the work both in color and in photogravure have been prepared.

A novel scheme for the assistance of distressed artists has been evolved by the Imperial Arts League, whose committee arrange loans to artists in need of assistance, on the security of their works. These works are sold if opportunity arises, or merely held until their owner is able to repay the sum advanced, and the working expenses of the League are defrayed by gifts of pictures from well-known painters, to be sold for the benefit of their less fortunate brethren. As both the pictures given in this manner and those on which money has been advanced are exhibited without distinction at the shows held by the Association, the public cannot discern which artists are the beneficiaries or which are patrons, a tactful arrangement which means much to the pride of those who for the moment are placed in the painful position of seeking help.

Economically, the scheme works out extremely well, for it has the effect of preserving the market price of pictures, saving many a necessitous painter from sacrificing a canvas worth £50 for £5. The League, in fact, promises in time to come to take its place beside such institutions as the Institute of British Architects and the Society of Authors, both of which perform valuable work on behalf of their members in safeguarding their interests in a number of useful ways. It will probably prove the nearest approach to a trades union which the artistic profession will ever achieve.

The Painter-Etchers are holding an exhibition in Pall Mall, but apart from the fact that the hanging committee has at last adopted the sensible plan of reducing the number of exhibits to a couple of rows with an adequate space between each picture, there is little of note to record in connection with the show. It might have been expected that the many curious effects to be observed in our towns by night under the new lighting conditions would have inspired our etchers to some effort to do justice to the variety of new impressions thus afforded them, but so far we have yet to wait for the needle which shall make immortal Knaus' "Spinning." The total of the familiar themes of the years gone by, the same architectural subjects portrayed in the same painstaking way, and we leave the exhibition wondering whether perhaps after all the works were not executed before the present upheaval and merely exhumed for the sake of furnishing the exhibition. The best work in the exhibition is among the mezzotints, though the most striking, it must be confessed, is by the French artist, Eugène Bijot.

Messrs. Knoedler, of 15 Old Bond Street, have on a second Exhibition of Belgian Art, as interesting as the previous one. Every type of modern Belgian painting is represented, from the mystic essays of M. Fernand Khnopff to the brilliant flower pieces of Mlle. Alice Ronner. There is something very live and not a little stimulating in this collection of Belgian paintings, which is characterized by a sincerity from which our own men might well learn a valuable lesson. In portraiture especially there is much of exceptional merit, M. van Rysselberghe exhibiting two canvases which in their impressionistic force place him in a very high rank. The sculpture of M. Victor Rousseau evinces an imaginative strength of no mean quality.

Gifts for the second Red Cross Sale at Christie's are coming in freely and comprise many interesting objects. By Messrs. Duveen Brothers are contributed four miniatures set with diamonds, which formed part of the famous Hawkins collection, and from Mr. Ernest Renton come twelve oil paintings of Roman Emperors, given to King Charles I by Philip II of Spain and for many years hung at Whitehall Palace. These paintings realized 1,100 guineas when the unfortunate monarch's effects were sold. Two Millais drawings have also been given and another by Simonini, depicting the surrender of Belgrade by the Turks.

A splendid gift has just been made to the British Museum in the form of Mr. Whitcombe Greene's collection of Italian and German plaquettes. These include

some of the finest examples of Renaissance craftsmanship and were exhibited some four years ago at the Burlington Fine Arts Club. Among the many rare specimens are several medals by the Paduan artist, Il Riccio, and some very scarce plaquettes by Moderno. The majority represent mythological scenes and several examples are believed to be unique.

A welcome relief from the actualities of the day is afforded by the delightful artificialities to be enjoyed in the Exhibition of Original 18th Century Drawings so well displayed just now in the galleries of Messrs. Colnaghi and Obach at 144 New Bond Street. Especially admirable are a number of the Rowlandsons shown, all of which are illustrative of his excellence as a draughtsman, apart from his quality as a satirist and caricaturist. Downman is well represented in several portraits in chalk and watercolors. A portrait of Miss Bloomfield by Adam Buck, in the semi-classic style affected by the portraits of the day is characteristic of the taste of the late 18th Century, while for craftsmanship the pencil and watercolor work takes a high place. A portrait of The Marchioness of Exeter by Sir Thomas Lawrence speaks eloquently of that artist's facility in dealing in chalks. Among the minor items are several drawings by H. W. Bunbury, which, while lacking the ease and skill of his more famous contemporaries, are yet deserving of careful attention. L. G. S.

## An Early Italian Sculpture.

At the Gothic Gallery, 15 E. 40 St., Mr. Aharon has on view a highly interesting marble sculpture panel, attributed to the school of Michael Angelo, a recumbent



AMOR BLOWING SOAP BUBBLES.

Attributed to the School of Michael Angelo

At the Gothic Gallery.

figure in high relief of a child blowing soap bubbles, one of which is just issuing from his mouth. The work is conceived quite in the grand manner and modelled with much subtlety and force, preserving the charms of nature, and having withal a noble classicism. The panel measures 10 inches in height by 17 inches length.

## NOTES OF ART AND ARTISTS.

S. Montgomery Roosevelt has recently completed a three-quarter length seated portrait of Mrs. L. C. Beach. The fair sitter whose hair is a glorious bronze, wears a pearl colored gown and is placed against a remarkable blue background. The ensemble is unusually effective and the result artistically a success.

Sherry Fry's charming statuette "The Wonder of Motherhood" has recently been purchased by the Detroit Museum. His monument to Captain Abbey, which is to be presented to Enfield, Conn., by Mr. Alden Freeman is now being cut in marble and will be placed in the late Spring. The architects are McKim, Mead and White.

The Allied Artists Association are planning an exhibition to take place in the Fine Arts Gallery in late April or early May.

Robert Aitken's group statue, the commission for which he won in a competition of six well known sculptors, and which is for Mrs. William H. Bliss, is nearly completed. When cast in bronze it is to be placed in Woodlawn. The two figures which it embraces are of heroic size and are symbolical of the soul leaving the body, the idea being that of Mrs. Bliss. The figures are of Faith and Hope.

C. Y. Turner has spent the greater part of the winter in Baltimore where he is director of the Baltimore Institute of Fine Arts. Occasionally he comes to New York and paints at his studio in the Sixty-seventh St. building.

John Gregory who won the Prix de Rome scholarship three years ago and since which time he has been in Italy, has recently returned to New York and has taken a studio in the Lincoln Arcade, 65th St. and Broadway. He is modeling several notable works.

Theodore K. Pembroke expects to hold an exhibition at a Fifth Ave. gallery about the end of April. One of the most attractive features of the display will be a large landscape of an Autumn wood interior.

Arthur Crisp is at work upon a large decorative canvas, at his studio in the Healy Building, 66th St. and Broadway. The work comprises several figures of women and children, and is well composed. The artist expects shortly to begin an important decoration for a public building.

A big loan exhibition of paintings will be held in the Maryland Institute, Baltimore, April 5-22. The last show of the kind in Baltimore was held 7 years ago and was a complete success.

Pastel panels by Carton Moorepark are at the City Club Galleries. Gorgeous birds in the Bronx Park aviary furnished inspiration to the artist and he has made the most of their decorative possibilities and color beauty. Manchurian cranes, macaws, adjutants, vultures, etc., figure in the arrangements and, sometimes, wild flowers, grasses or autumn leaves add to the effectiveness of the schemes.

The Detroit Museum has bought Prince Troubetzkoy's statue of Lady Constance Richardson, the classic dancer.

Miss Josephine A. Huddleston, of Chicago, has been selected from nearly 1,000 candidates, as the model from whose form and features will be moulded the monument to be erected on the Dixie Highway, near the Mason and Dixon Line, symbolical of "American Womanhood of the North." Her measurements approximate very closely those of the Venus de Milo.

Hamilton King is planning an exhibition of pastel portraits in early April at one of the leading galleries. A number of well known people will be represented.

At a recent meeting of the trustees of the Minneapolis Society of Fine Arts an additional gift of \$25,000, made by Mrs. John R. Van Derlip and Dr. Angus Morrison for the erection of an art school building as a memorial to their mother, was announced. The total endowment of the art school is now \$50,000. The new building will be erected in the block where the Art Institute is located.

In the fire which destroyed the American Club, Toronto, recently \$15,000 worth of picture were lost. The total loss to the club was \$100,000, covered by insurance.

## Artists' Fund Society Dinner.

The annual dinner of the Artists' Fund Society took place Wed. eve. at the Salmagundi Club, 14 W. 12 St., with 75 present out of a total membership of 115. Among the honorary members present were Dr. Alexander H. Humphreys, director of Stevens Institute, Hoboken; Messrs. Geo. W. Maynard, pres't Artists' Aid Society; Wm. T. Evans, Jos. S. Isidor, H. S. Sparks and Sam'l T. Shaw. The following officers were also at the dinner: Alexander C. Morgan, pres't of the Society; Wm. H. Howe, vice-pres't; W. Merritt Post, treas'r, and John Ward Dunsmore, Sec'y.

## PARIS LETTER.

Paris, Feb. 20, 1916.

Crowds have visited the Petit Galleries every day for a week to see the original drawings and watercolors of Louis Raemackers, the Dutch cartoonist. The impression the exhibition has made upon the Paris public is greater even than is justified by the intrinsic merit of Raemackers' work. As a caricaturist he is disappointing and he will live chiefly as a delineator, always intensely realistic, often satirical, of the horrors of war.

To the pictures exhibited in London have been added a considerable number of more recent production. For nearly all, not already disposed of, eager purchasers have presented themselves. Of 220 in the catalog, only about a tenth remain unsold. The prices asked for these, which are, of course, the least desirable, are from \$100 to \$150 each.

There is a great diversity in Raemackers' work, but since the war commenced it has steadily grown in breadth of execution and intensity of meaning. The exhibition has been welcomed as an important event. Critics even declare that Raemackers proves himself as great, in the purely artistic sense, as he does in his character as a pictorial polemic. As a matter of drawing, certain enthusiasts are already comparing him to Goya. But this is exaggeration. In one of his pictures which makes the most violent impression is seen a train packed full of corpses of soldiers, it is bearing back to Germany from Liege. Blood is streaming in thin, bright cascades from beneath the locked doors, even from the cracks above. Not a human figure, living or dead, is visible.

The massacres at Dinan; the sacrifice of hostages in the first ranks of battle; corpses afloat in the flooded lowlands on the advance toward Calais; the atrocious death by asphyxiating gas; the slaying of Miss Cavell; the submarine murders and the multitudes of German dead on the marshes of Pinsk—these scenes are typical of the gruesome subjects which Raemackers depicts most ably. In caricature he best succeeds in drawing the faces of Wilhelm II, the German Kronprinz, the emperor Franz-Josef and Ferdinand of Bulgaria. The climax of the horrible and the satirical combined is reached in a portrayal of the German Kaiser drinking the health of Civilization in a goblet overflowing with blood, which splashes down about his feet. In bitterness of satire, Satan charging Wilhelm by telephone to congratulate his "good old God" on the success of the liquid-fire is Raemackers' pathos which seems most to reflect his finer talent.

In "A Success for Zeppelin," a little girl, in the presence of her dead mother, is asking her weeping father: "But mother hadn't done anything, had she, Papa? Then there is the noble scene wherein the Christ is gazing with stern reprobation upon the cringing Kaiser, who exclaims, while turning as if to flee: "We are not—we are not barbarians!"

All the pictures left by Druet, the rue Royale dealer, even those in his home, are to be offered at private sale by his widow, who is continuing his business. There are now on exhibition at the Druet Gallery very interesting drawings, aquarelles and pastels by David, Corot, Cezanne, Gauguin, van Gogh, Delacroix, Flandrin, Rodin, Daumier and H. Matisse. The original designs of Gauguin for his book on Tahiti are among them.

A series of 7 oil and 70 watercolor paintings by Harpignies has been presented to the City of Paris by Jacques Zoubaloff, in addition to his gift of works by Barye. They are on exhibition at the Petit Palais.

An exhibition by "war-artists," Henry Cheffer, at the Georges Petit Galleries, is of peculiar interest. The pictures are all either watercolors or colored drawings. Every one is of historical value.

Three cartoonists, Raemackers, Steinlen and Abel Faivre, were guests of honor at the monthly luncheon of the Anglo-American Press Association of Paris this week. Afterwards Raemackers was decorated with the Legion of Honor by his brother-artist, Ferain, officially representing the French Government.

It is announced by the secretary of the Académie des Beaux Arts that the Villa Médici, on the Pincio in Rome, has been re-opened for the benefit of art students who by disability are exempted from military service. It is also used for the housing of art students who have been wounded in the war.

The "Figaro" exults over the results of the Reisinger sale in New York, as "a brilliant victory of French over German Art." It ought, says the "Figaro," to stimulate art auctioneers in France to renewed emulation. "The Paris market is not asleep; prices, at such sales as there are, are good. It is needful that greater zeal should be shown in the present crisis, in order that the task of revival after the war may not be so immense as to be impossible."

Eric Tayne.

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FEBRUARY 28 TO MARCH 11

**Sale at Christies.**

At a sale at Christies in London on Feb. 25, \$40,000 was realized. For a portrait of Henry VIII by Strete \$2,047 was given. Graham's "Glint of Sunshine" brought \$1,155. For Birket Foster's "On the Shore, Bonchurch" the firm of Agnew gave \$997. The same amount was paid for an unattributed portrait of "Henry VII."

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**CALENDAR OF SPECIAL NEW YORK  
EXHIBITIONS.**

American Art Galleries, 6 E. 23 St.—Second  
Blakeslee Galleries Coll'n on View to  
Sale at the Plaza Hotel evening of Mar.  
6 and at the American Art Galleries Mar.  
7-10.—Major George Horsfield Coll'n of  
Antique Furniture, and Other Objects on  
View to Sale at the Galleries aft. of Mar. 7.  
Anderson Galleries, Mad. Ave. at 40 St.—  
Books on Lincoln and the Civil War and  
Lincoln Relics from the Burton Library.  
The Art Collections, including Hepple-  
white, Sheraton, Adam, and Chippendale  
furniture, of Mrs. Williams Sprague and  
Mrs. Frances Byam. Ancient Chinese and  
Japanese Brocades, Paintings and Color  
Prints, the collection of Shotaro Sato.  
Anderson Gallery, 15 E. 40 St.—Exhib'n by  
Advanced American Modernists, Mar.  
6-31.

Studio of Mme. Marie Apel, 3 Washington  
Sq. N.—Charcoal Portraits and Paintings  
by James Britton, to Apr. 7.

Arden Gallery, 599 Fifth Ave.—Loan Ex-  
hibition of Japanese Screens by Sotatsu to  
Mar. 25.

Arlington Galleries, 274 Madison Ave.—  
Works by Richard Blossom Farley from  
Mar. 13.

Berlin Photographic Co., 305 Madison Ave.  
—Works by Paul Manship, to Mar. 15.

Braun & Company, 13 W. 46 St.—Futurist  
Paintings by Frances S. Stevens, Mar. 8-  
27.

Brooklyn Museum, Eastern Parkway and  
Washington Ave.—Swedish Art Exhi-  
bition to March 5.

Canessa Gallery, 547 Fifth Ave.—French  
Renaissance, Louis XV and Louis XVI  
Jewelry Exhibited at the Pana-Pacific  
Exposition.

City Club, 55 W. 44 St.—Panels of Bird Life  
by Carton Moorepark, to Mar. 6.

Daniel Gallery, 2 W. 47 St.—Pictures by  
Samuel Halpert.

Durand-Ruel, 12 W. 57 St.—Works by  
El Greco to Mar. 11.

Ehrich Galleries, 707 5th Ave.—Works of  
Greco, Goya and Zurburan to Mar. 11.

Fine Arts Building, 215 W. 57 St.—91 Ann'l  
Exhib'n Nat'l Academy and 17 Ann'l Ex-  
hib'n American Soc'y of Miniature Paint-  
ers, Mar. 18-Apr. 23.

Folsom Galleries, 396 Fifth Ave.—Paintings  
by Charles M. Russell, to Mar. 16.

Gorham Galleries, Fifth Ave. & 36 St.—  
Recent Decorative Art by prominent  
American Sculptors, Mar. 20-Apr. 15.

Geo. Gray Barnard Cloisters, 189 St. and  
Ft. Washington Ave.—10 a. m. to 5 p. m.,  
week days, and 2 to 5 p. m., Sundays—for  
Benefit Families of French Sculptors.

Louis Katz Galleries, 103 W. 74 St.—Water-  
colors of Bird Life by H. C. Denslow, to  
Mar. 25.

Kennedy & Co., 613 Fifth Ave.—Old Eng-  
lish and French Colored Prints to Mar. 11.

Knoedler Galleries, 556 Fifth Ave.—Exhi-  
bition of the Ten, Mar. 6-18. Christophe  
Prints owned by Mr. J. E. Widener—to  
Mar. 11.

Little Gallery, 15 E. 4 St.—Spanish and  
Italian Laces.

Macbeth Galleries, 450 Fifth Ave.—30  
Paintings by 30 Artists, to Mar. 7.—Works  
of Five Artists to Follow.

Metropolitan Museum, Central Park at 82  
St. East—Open daily from 10 A. M. to  
5 P. M.; Saturdays until 10 P. M.; Sun-  
days 1 P. M. to 5 P. M. Admission Mon-  
days and Fridays 25c. Free other days.

Modern Gallery, 500 Fifth Ave.—Works by  
Cezanne, Van Gogh and others.

Montross Gallery, 550 Fifth Ave.—Pictures  
by Gari Melchers, Mar. 7-25.

Municipal Art Gallery, 16 St. & Irving Pl.—  
Artistic Posters, to Mar. 25.

National Arts Club, 119 E. 19 St.—Portraits  
of Academicians and Associates from the  
N. A. D. Permanent Coll'n, Mar. 8-25.

N. Y. Public Library, Print Gallery (321)—  
Portraits of Women. On indefinitely.

Room 322—Mezzotints from the J. L.  
Cadwalader Collection.—"Making of an  
Etching."—Stuart Gallery.—A. W. Drake  
Memorial Exh'n of Wood-Engravings.

Pen and Brush Club, 132 E. 19 St.—Ann'l  
Exhib'n Oils, Sculpture and Crafts, to  
Mar. 6.

Photo-Secession Gallery, 291 Fifth Ave.—  
Works by A. Walkowitz, to Mar. 11.

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Ralston Galleries, 567 Fifth Ave.—Scenes  
in Japan by Samys Mutzner, to Mar. 11.  
Reinhardt Galleries, 565 Fifth Ave.—Por-  
traits by W. H. Funk, to Mar. 11.

Scott & Fowles Galleries, 590 Fifth Ave.—  
Works by Leon Bakst.

Jacques Seligmann Galleries, 705 5th Ave.—  
Henry Clews, Jr.'s, God of Humormystics  
Thumbbox Gallery, 24 E. 49 St.—Drawings.

Water Colors and Pastels by George Bel-  
lows, E. Dimock, Wm. J. Glackens, Edith  
M. Magonigle, Maurice Prendergast, to  
March 11.

Whitney-Richards Galleries, Holland House,  
Fifth Ave. and 30 St.—Works by J. Alden  
Weir, to Mar. 8.

Mrs. Whitney's Studio, 8 W. 8 St.—Mrs.  
Whitney's Sculptures, to March 8.

Max Williams, Madison Ave. at 46 St.—  
Colored Mezzotints by S. Arlent Ed-  
wards, F. G. Stevenson and Others.

**CALENDAR OF AUCTION SALES.**

American Art Galleries, 6 E. 23 St.—Sec-  
ond Blakeslee Galleries Collection at the  
Plaza Hotel, evening of Mar. 6, and at the  
Art Galleries Mar. 7-10.—Major George  
Horsfield Antique Furniture and other  
Objects at the Galleries, aft. Mar. 7.

Anderson Galleries, Madison Avenue at 40  
St.—Part VI of the John E. Burton Li-  
brary, Lincolniana and Civil War material  
on Exhib'n to Sale, Monday afternoon  
and evening and Tuesday Afternoon, Mar.  
6 and 7.—Ancient Chinese and Japanese  
Brocades and Paintings, Japanese Color  
Prints and Illustrated Books and Curios,  
the property of Shotaro Sato, on Exhib'n,  
to Sale, Thursday afternoon and evening,  
and Friday evening, Mar. 9 and 10.—Chi-  
nese Porcelains, Antique Furniture, in-  
cluding Chippendale, Hepplewhite, Adam  
and Sheraton, and modern upholstered  
suites, and Brasses, Bronzes and other  
Works of Art, the property of Mrs. Will-  
iams Sprague and Mrs. Frances Byam,  
to Sale on afternoons of Friday and Sat-  
urday, Mar. 10 and 11.—Library of the  
late William M. Franklin of East Orange,  
N. J., on exhib'n Mar. 8 to Sale in six  
sessions beginning Mar. 13.—Persian An-  
tiquities, the property of Mirza Raffy, and  
a large Collection of Old Oriental Rugs,  
Velvets, and other Objects of Art, on Ex-  
hib'n Mar. 13 to Sale on Afts. of Mar. 17-  
18.

Samuel T. Freeman & Co., 1519-21 Chestnut  
St., Phila.—The Marquis Coll'n of Paint-  
ings, afts. Mar. 6-7.

Scott & O'Shaughnessy, Inc., The Collec-  
tors' Club, 30 E. 42 St.—Books and Pam-  
phlets Relating to Western History,  
morn'g and aft., March 7. First Editions,  
Mss., etc., morn'g and aft., March 8.

Walpole Galleries, 10 E. 49 St.—First Edi-  
tions and Authors' Letters, morn'g and  
aft. Mar. 10.

**Art Objects and Furniture.**

The interesting and important collections  
of Mrs. Williams Sprague of Hempstead,  
L. I., and Mrs. Frances Byam of East  
Chatham, N. Y., on exhibition at The An-  
derson Galleries, include Chinese porce-  
lains, snuff bottles, bronzes, brasses, mir-  
rors, valuable rugs, beautifully upholstered  
suites of modern furniture, and other works  
of art, but the collections are particularly  
attractive because of the unusually large  
number of very fine pieces of antique furni-  
ture, among the famous makers of the old  
days who are represented being Chippen-  
dale, Hepplewhite, Adam and Sheraton.

Many of the pieces in this division of the  
collection were brought from Oatway, of  
London; others were purchased from Sloan,  
Tiffany, and other leading dealers. The set  
of twelve Hepplewhite dining room chairs  
belonged to the late Miss Coleman of Hat-  
ton Road, Harlington, Middlesex, England,  
and were originally purchased in 1797. A  
satin-wood table is even older, for it is one  
of a pair made at Newcastle-on-Tyne in  
1794.

A mahogany Sheraton writing table was  
brought from France soon after the battle  
of Waterloo, and a large Hepplewhite ward-  
robe was built by Byam House, Brighton,  
(now the Union Club) about 1796. A curi-  
ous mahogany chest of drawers with wash-  
stand top, composed of six pieces, was  
brought from France in 1816 by the Dow-  
ager Lady Temple. These collections will  
remain on exhibition till the sale on the  
afternoons of March 10 and 11.

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niture. Now on Public Exhibition to  
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urday Afternoons, March 10 and 11.

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cades and Paintings, rare Color Prints  
by famous Artists, Illustrated Books,  
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Sato of Kyoto, Japan. Now on Exhi-  
bition to the Unrestricted Public Sale  
Thursday Afternoon and Evening and  
Friday Evening, March 9 and 10.

**THE ANDERSON GALLERIES**

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**The Horsfield Furniture Collection.**

In addition to the Blakeslee pictures fully  
noticed in last week's ART NEWS, there are  
now also on view at the American Art Gal-  
leries prior to sale on the afternoon of Mar.  
7, the English XVII century furniture and  
pottery collection of Major George Hors-  
field of London. A feature of the display,  
is an old oak table in a center of an oak  
paneled room. The table equipment is  
partly of pewter, with knives and forks of  
the period and cups of horn engraved with  
sporting subjects. The potteries include  
examples of Staffordshire, Spode, Wedge-  
wood, Walton, Whieldon, old Sunderland  
and old Pratt, Minden and Delft, while some  
Dutch portraits and a very large landscape  
bust by Constable, together with a silver luster  
bust of Shakespeare complete the list of  
other salient features of the collection.

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**Mrs. Cowdin's Library Sale.**

At the opening Monday aft'n and eve'g at the Anderson Galleries of the sale of the library of the late Mrs. Gertrude Cowdin, Mr. Walter M. Hill of Chicago gave \$180 for a set of Dickens' works. Mr. O. G. Smith paid \$102 for the "British Theater," with 125 engraved character-portraits by Mrs. Inchbald. A first edition presentation copy of Dumas Fils' "Peches de Jeunesse" bound by Neunier brought \$85. Mr. George D. Smith secured for \$87.50 a copy of the first edition of Carroll's "Alice's Adventures in Wonderland." He also paid \$77.50 for George P. Lathrop's "The Casket of Opals" and \$57 for the "Poems of Ernest Dawson," Portland, Me., 1902, one of four on vellum. Cruikshank's "Comic Almanac" sold for \$60 and Mr. Gabriel Weiss gave \$50 for J. Lavy's "Phyllographie Piemontaise," Turin, 1816, the binding bearing the monogram of Louis Philippe. The total of the two first sessions was \$7,519.

At the final sessions on Tuesday Mr. Smith paid \$1,525 for a set of 20 Cruikshank etchings for Brough's "Life of Sir John Falstaff." They were first impressions and bound with five pencil sketches of Falstaff's scenes. He gave \$1,125 for a set of the original parts of Pickwick papers. Other purchases by Mr. Smith were an orderly book of Gen. Moultrie, \$710, an orderly book of Gen. David Waterbury, \$510, a letter of Abraham Lincoln to the Illinois Central, \$440, 14 Cruikshank etchings for Ainsworth's "Windsor Castle," \$410, and 14 Cruikshank etchings for the same authors, "St. James, of the Court of Queen Anne," \$310.

Mr. H. B. Jones gave \$840 for three telegrams by Gen. Grant giving final orders for the attack on Petersburg and Richmond and James F. Drake, Inc., \$510, for the first edition of Ireland's "Life of Bonaparte." A

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**EXHIBITION CALENDAR FOR ARTISTS.**

NEW HAVEN PAINT & CLAY CLUB, 15th Exhibition at Yale School of Fine Arts.

Works Received .....	March 27, 1916
Opens .....	April 3, 1916
Closes .....	April 23, 1916

higher price than was secured at the Hoe sale. The total for the two sessions of Tuesday was \$18,465, and the grand total of the sale, \$26,383.65.

**Early American Art Sold.**

At the Anderson Galleries on the afternoon of February 25 was held the first session of a sale of old American views and of art objects in china, brass and pewter as well as textiles. The total of the session was \$2,357.50. A Chinese fish dish of pewter sold to Mr. H. B. Weil for \$51 and an old Russian deep pan for \$21. Mr. O. C. Hill gave \$43 for a Hispano-Mauresque plaque, and \$30 for a Crown Staffordshire jug. To Mr. William Randolph Hearst was sold a fine cracked old Liverpool pitcher for \$42. On one side is a decoration showing the American ship Caroline. Mr. Hearst also secured an old silver Leicester jug for \$33, a Southerland luster pitcher for \$28, a white plate with a view of Fishkill for \$27, and a white and pink vegetable dish with a view of Schenectady for \$22. Mr. J. H. Collins gave \$35 for a pair of blue and white Chinese vases and Mr. J. B. Wilbur \$30 for a Colonial rug.

At the concluding session, Feb. 25, Mr. Hearst secured for \$100 a dark blue and white plate, with a view of Niagara Falls; for \$29 an old salt glaze jug with a figure of Liberty in relief, and for \$22 a large black and white soup tureen and cover, with a view of Schenectady. Mr. O. C. Hill paid \$51 for a paid of alabaster Italian altar candlesticks. To Mr. A. M. Hudnut went for \$50 a dark blue and white American Herve's pitcher, and to Mr. E. Knodel for the same amount a set of six mahogany Chippendale chairs. Mr. L. E. Knott gave \$44 for a blue and white Staffordshire pitcher with medallions of the Boston State House and N. Y. City Hall, and \$41 for a blue and white punch bowl, with the Upper Ferry bridge over the Schuylkill. To Mr. E. Turnbull went at \$41 a statuette of John Wesley preaching. The total for the session was \$3,439 and of the sale \$5,796.50.

**Des Portes De La Fosse.**

The opening session, on the evening of March 25, at Silo's Fifth Ave. Galleries, of the collection of oils formed by M. Henry des Portes de la Fosse produced \$2,435. Mr. F. Brummer gave \$160 for a flower piece by Van Huysums; \$130 for a portrait by a Dutch painter, thought to be a copy of a Rembrandt school; and \$56 for "The Combat," attributed to Woavermans. "Three Virtues" put down to Graeyet sold for \$115. To Mr. C. Oberwalder fell a "St. Catherine" said to be of the 17th century Florentine School at \$77.50. "The Faggot Gatherers" cataloged to Harpignies sold to Mr. J. A. Topping for \$60. A few small works attributed to Blakelock brought low prices.

At the second and final session, Feb. 26, Mr. L. F. Willis gave \$625 for Thaulow's "The Cathedral" and Mr. T. Topping \$575 for Bogert's "Venetian Sunset." To Mr. O. B. Wilkins went for \$310 a "Portrait of a Woman" cataloged to Holbein. A "Virgin and Child" attributed to Francia fetched \$255 from Mr. T. B. Brunner. Bruce Crane's "Harvest Time" sold to Mr. J. N. Murdock for \$190 and an "Evening Landscape by George Inness to Dr. Hopkins at \$180. Dr. Brunner gave the same amount for Knaus' "Spinning." The total of the session was \$5,875 and of the sale \$8,310.

**Morgan and Huntington Duplicates.**

It is announced that Messrs. J. Pierpont Morgan and Henry E. Huntington are to sell at the Anderson Auction rooms the duplicate copies of works in their libraries. The Huntington duplicates will be sold this season, but it will not be decided whether the Morgan sale will take place this season or next until Mr. Morgan's return from Europe. The late Mr. Morgan acquired many duplicates in his search for the most perfect obtainable copies while Mr. Huntington's purchase of whole libraries, which was also a custom of Mr. Morgan's, has naturally resulted in his possessing hundreds of duplicates and even triplicates.

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**Mr. J. T. Kinsley's Sale.**

Some of the paintings of the collection of Mr. Joseph T. Kinsley of Phila. are to be sold at the Hiram Parke Galleries, the middle of this month. There are important examples of modern French, Dutch and American artists. Among the last is included a large canvas by Schuessele showing Franklin before the Privy Council House of Parliament, London in 1773.

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